A supplemental note is provided, detailing the course description, objectives, and structure, as well as recommended readings, highlighting the integration of contemporary art theory with local art practices and global developments.
During the portion of the class that will take place at a determined nearby museum, students will present to the class research on select artworks, and we will discuss concepts learned through lectures and/or readings and we will analyze the works of art in front of us.  
Note: some students may find the information and images disturbing due to their explicit violent, sexual and political subject. By signing the agreement at the end of this syllabus, you are acknowledging your awareness of these themes and committing to fully participate in class.

STUDENT EVALUATION (OR GRADING): The following assignments and percentages will constitute your final grade for the semester:

- Participation--------------------------- 10%
- Artwork Presentation----------------- 10%
- Assignment 1------------------------ 20%
- Assignment 2------------------------ 20%
- Final Group Presentation------------- 20%
- Final Group Paper-------------------- 20%

Total: 100%

1. **Participation** (10%): Student participation in class discussion is not only required, but also essential to your success in this course.

2. **Artwork Presentation** (10%): Throughout the semester, each student will be responsible for conducting research on an assigned artwork in a local museum collection, and presenting the results of his/her research to the rest of the class. Students must investigate biographical information about the artist, historical context of the piece, information about the artist process(es) as well as the materials of the piece. Students will also lead a class discussion on how such work of art relates to the concepts learned in class or through the readings.

3. **Assignments** (40%). Students are required to complete two assignments for this class. Both assignments are exhibition reviews and will require writing a short paper (2-3 pages). Papers must be typed, using Times New Roman font, size 12, and should be double-spaced with 1 to 1.25 inch margins. They should use the Chicago Manual of Style format, including appropriate citations in the form of footnotes or endnotes and a bibliography when applicable. A good review must offer a brief description of the exhibition, and take a stand about it. In other words, you should take a position and support it. For example, your review should answer questions like the following: Is it successful? What elements make it successful? How do those element relate to your position? What is the meaning of the exhibition? How does it relate to the artist’s oeuvre? Is it political? How does it relate to the broader history of art? How does it relate to a certain contemporary theoretical or critical issue? Can you relate a quote from the texts you have read to this exhibition? Your review should show you understand the concepts discussed in class, and therefore, you are able to relate them to this exhibition.


   **Assignment 2** (20%) Review of the Dallas Museum of Art’s exhibition: *Yayoi Kusama: All the Eternal Love I Have for the Pumpkins* (10/1/17-2/25/18).

4. **Final Group Presentation** (20%): The class will be divided into groups. Each group will choose two films from the Dallas Museum of Art’s exhibition: *Truth: 24 Frames per second* (10/2217-1/28/18). The group will analyze each film and will compare and contrast them. They will identify three aspects/theories/concepts discussed in class that relate to the films, in order to explain how such works of art reflect (or do not reflect) certain theories of contemporary art. All group members are required to participate in both the research, writing, and presentation of this project. Each group member is also responsible for submitting a separate paragraph
clearly stating his/her contribution to the project. This paragraph is confidential and will also be seen by the instructor.

5. **Final Group Paper** (20%): Each group is required to turn in a final paper from which the Final Group Presentation is based. This paper should follow the style guidelines of the assignments written above. The length should be between 5 and 7 pages.

**ATTENDANCE POLICY:** Attendance will be taken at the start of each class. Those students who arrive late must make sure they have been counted for the attendance of that particular class. One unexcused absence (it is a three hour class) will be allowed. Thereafter, each unexcused absence will result in the lowering your grade by five points.

**ADA Accommodation Statement:** In accordance with university policies and state and federal regulations, the university is committed to full academic access for all qualified students, including those with disabilities. To this end, all academic units are willing to make reasonable and appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies in order to facilitate equality of educational access for persons with disabilities. See [UNT Policy 04.015](http://www.unt.edu/policies/04.015).

Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Accommodation website at [http://disability.unt.edu](http://disability.unt.edu). You may also contact them by phone at (940) 565-4323.

**Financial Aid Satisfactory Academic Progress**

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may affect your current and future financial aid eligibility. Please visit [http://financialaid.unt.edu/satisfactory-academic-progress-requirements](http://financialaid.unt.edu/satisfactory-academic-progress-requirements) for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course before doing so.

**COURSE RISK FACTOR:**

According to University Policy, this course is classified as a category one course. Students enrolled in this course will not be exposed to any significant hazards and are not likely to suffer any bodily injury. Students will be informed of any potential health hazards or potential bodily injury connected with the use of any materials and/or processes and will be instructed how to proceed without danger to themselves or others.

Students who are pregnant or will become pregnant during the course of the semester are advised to check with their doctor immediately to determine if any additional risks are reason to postpone this course until a later semester. Upon request, your professor will provide a list of chemicals and safety issues for your doctor to
review. Material Safety Data Sheets are available on all chemicals. It will be up to you and your doctor to determine what course of action to take.

Building Emergency Procedures:
In case of emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the instructions of your teachers and act accordingly.

Center for Student Rights and Responsibilities:
Each University of North Texas student is entitled to certain rights associated with higher education institutions. See www.unt.edu/csrr for further information. Cases of academic dishonesty will be referred to University authorities. See UNT Policy 06.003.

Acceptable Student Behavior:
Student behavior that interferes with an instructor’s ability to conduct a class or other students’ opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The university’s expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at http://deanofstudents.unt.edu.

Disclaimer: The professor reserves the right to change the syllabus if and when necessary with or without notice.

Course Outline:

1. September 1
   INTRODUCTION & SYLLABUS
   Artwork Presentations will be assigned.

THE FIELD OF CONTEMPORARY ART

2. September 8
   WHAT IS CONTEMPORARY ART?
   Kocur and Leung, “Introduction”
   Kocur and Leung, “Introduction to Part I”
   Kocur and Leung, 5: “Periodising Contemporary Art”
   Kocur and Leung, 6: “Contemporary Art and the Politics of Aesthetics”
3. September 15
SITE SPECIFICITY
Kocur and Leung, 3: “One Place After Another: Notes on Site Specificity”
Kocur and Leung, 4: “Biennials without Borders?”

PRACTICES AND MODELS/RETHINKING FORM AND MEDIUM

4. September 22
FORM
Kocur and Leung, “Introduction to Part II”
Kocur and Leung, 8: “Notes on Surface: Toward a Genealogy of Flatness”
Kocur and Leung, 9: “Informe without Conclusion”

5. September 29
DEMATERIALIZATION
Lucy Lippard and John Chandler, “The Dematerialization of Art” (Blackboard)
Mari Carmen Ramírez, “Re-Materialization” (Blackboard)

ASSIGNMENT #1 DUE

6. October 6
RELATIONAL AESTHETICS
Nicolas Borriaud, “From Relational Aesthetics” (Blackboard)
Kocur and Leung, 13: “Antagonism and Relational Aesthetics”

7. October 13
MEDIA
Kocur and Leung, 10: “Video Projection: The Space Between Screens”
Kocur and Leung, 11: “How to Provide an Artistic Service: An Introduction”

CULTURE/IDENTITIES/POLITICAL AGENCY

8. October 20
CULTURE
Kocur and Leung, “Introduction to Part III”
Kocur and Leung, 14: “The War on Culture”
Kocur and Leung, 15: “AIDS: Cultural Analysis/Cultural Activism”
9. October 27

**GENDER**
Kocur and Leung, 17: “Gender is Burning: Questions of Appropriation”
Nochlin, “Why have there been no great women artists?” (Blackboard)
Phelan, “Serrano, Mapplethorpe, the NEA and You: ‘Money Talks’” (Blackboard)

**ASSIGNEMENT #2 DUE**

10. November 3

**DIFFERENCE**
Kocur and Leung, 18: “Looking for Trouble”

**POSTCOLONIAL CRITIQUES**

11. November 10

**INDEPENDENT RESEARCH DAY**

**ART SUBJECTS/HISTORICAL SUBJECTS**

12. November 17

**FROM THE PERIPHERY**
Kocur and Leung, 23: “The Marco Polo Syndrome: Some Problems around Art and Eurocentrism”
Kocur and Leung, 28: “Ruins, Fragmentation, and the Chinese Modern/Postmodern”
Richard, “Postmodernism and Periphery” (Blackboard)
Gruzinski, The Mestizo Mind (fragment) (Blackboard)

13. November 24 **NO CLASS. THANKSGIVING BREAK**

14. December 1

**NEW MEDIA TECHNOLOGY**
Kocur and Leung, “Introduction to Part V”
Kocur and Leung, 29: “Re-Politicizing Art, Theory, Representation, and New Media Technology”
Marshall McCluhan, “The Medium is the Message” (Blackboard)

15. December 8

**THE EXPANSION OF CONTEMPORARY ART**
Kocur and Leung, 32: “The Database”
Kocur and Leung, 33: “For the Love of Abstraction”

**FINAL PROJECT- GROUP PRESENTATIONS**

**FINAL PAPER DUE**

6
STUDENT ACKNOWLEDGEMENT:

I ________________________________ (print) acknowledge that I have read the course syllabus. I understand the course structure, grading and attendance policies as well as the risk factor rating. I hereby agree to the syllabus and its provisions.

Course number and section ____________________________ Risk Rating ____________________________

Student phone #, e-mail address (print) ____________________________ Signature ____________________________ Date ____________________________

Faculty Name ____________________________ Signature ____________________________ Date ____________________________

12/09/12 rev.